

## Historical Formation of the Status of Classical Music

**Babanazarova Gulrukh Yunusovna**

Teacher of Karshi State University, Uzbekistan

**Kudratov Mehroj Pardakul ogly**

Master of Karshi State University, Uzbekistan

**Abstract:** This article provides information about the historical formation of statuses on the example of our classical music.

**Keywords:** Maqom, classical music, maqom ways, shashmaqom, maqom performers.

What is maqom? What ideas or doctrines are expressed in terms of semantic maqoms? What is the reason that maqom art has existed for many centuries without losing its essence, that is, its artistic value? In fact, such questions are inextricably linked with cultural-historical-theoretical questions, and, as a result, it is difficult to answer them in one way or another or at the moment. Therefore, it seems appropriate to look for answers to our questions in these particular types of art. Already "any musical culture must be understood not only as a material-acoustic phenomenon, but above all as a socio-historical phenomenon"<sup>1</sup>.

The history of maqoms can be divided into two main periods. The content of the first period is the study of very ancient sources of maqoms from the point of view of space and time, the study of the first melodic layers. Naturally, there were no literal maqoms known to us during this period. The processes of formation of maqom systems that have already come down to us are due to a certain stage of sociocultural development, which we will talk about in more detail about this (second period).

It should be noted that although there are no special musical treatises that help to study the ancient layers of maqom tunes, the most basic and important sources in this regard have survived to our time. The roads "Shashmakom", "Khorezm maqoms" and "Fergana-Tashkent maqom directions" are a great spiritual heritage of our ancestors. It is possible to determine the musical layers of different eras combined in their composition on the basis of the ability to correctly perceive and analyze the special "linguistic" structure (syntax) of maqom melodies. At the same time, we can draw the necessary conclusions from the content of certain narratives.

At the same time, when we look at the music of maqoms in Uzbekistan (shashmaqoms, Khorezm maqoms, maqoms of Fergana-Tashkent), we see that each of them has the most perfectly organized notes (sound) systems based on their unique refreshing melody attract our attention. By whom and when were these non-commercial associations built on the ratio of 7 main notes to each other, harmonious sounds? On the basis of logical judgments on this matter, one can think that the time of their formation refers to later periods, that is, to the centuries of the development of musical art.

However, the history of world music refutes such conclusions. Because sound systems with basic steps (notes) similar to maqom notes have been known to East-West musical culture since ancient times.

In particular, the ancient Greeks not only knew about several types of such associations with

<sup>11</sup> <https://cyberleninka.ru/article/n/ozbek-maqomi-tarixi-va-uning-rivojlanishi> Sh.Sh. Hasanboyeva

notes, but also emphasized that they play a particularly important role in the upbringing of a person.

The wise Pythagoras studied them by mathematical methods in order to find out the reasons for the extraordinary impact of perfect notes on the human soul (medieval oriental musicologists also used these methods). As a result, they have a sufficient proportion of harmonious sounds, are defined as (octave, fifth, fourth) and their digital expression corresponds to the original number (octave-2:1; fifth-3:2; quantum-4:3).

So, ideally organized constructions of notes were not originally created on a scientific and theoretical basis, but on a scientific basis, a beautiful harmony of tones was discovered in them.

According to scientists, the most ancient samples of maqoms were inherited from the prophets<sup>2</sup>. In particular, our compatriot, famous musician and scientist Darvish Ali Changi, who lived and worked in the second half of the 16th century - the first quarter of the 17th century, reported in his brochure "Tuhfatus-surur" that at first there were seven maqoms associated with the names of seven prophets. Here are the stories about the heritage of the Maqoms: "Rost" - from Adam, "Ushshak" - from Noah, "Navo" - from David, "Hijaz" - from Ayub, "Husayni" - from Yakub, and "Rahavi" - from Muhammad, bless Allah welcomes him.

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It should be said that before the term "maqom", referring to the music of maqoms, such terms as "roh", "tariqa", "rawish" meaning "path" were used, which can serve as confirmation of the information stated by Darvish Ali Changi.

The prophets, who were the messengers of Allah on earth, showed people the ways to achieve true happiness. The samples of spiritual teachings that remained from them enjoyed special respect among the communities and were passed down from generation to generation as an excellent spiritual heritage.

On the basis of this heritage (or during its theoretical study), perfect notes were first created, the most suitable and pleasant for human hearing and perception, and then various melodies were developed on the basis of these (musical) "paths" (or new patterns of melodies were created).

Thus, perfect chord associations, inherited from time immemorial, became an important basis for the emergence of maqom systems, as well as for the development of composers and folk music.

This is no coincidence, of course. It is known that many peoples of the East have long celebrated Navruz widely and perform certain tunes and songs on this occasion<sup>3</sup>. It is probably close to the truth that this category of tunes, which took its place in the traditional life of the people as a kind of seasonal ritual music, later entered the status systems and acquired its highly developed forms.

Among the sources of maqom, the melodic structures "goh" (that is, Dugoh, Segoh, Chorgoh, Panjgoh) also deserve attention. Most scholars suggest that this category of melodies has its roots in the tradition of reading ancient books in certain tones, including the "goth" hymns of the Avesta. At this point, the word "Gatheha" in the Avesta was later translated into Daroi (Persian) in the form "Gah" and a number of other cases are taken into account. An analysis of the goh tunes known to us shows that the roots of these samples are older than the supposed periods.

In particular, on the basis of the melody of Dugokh-Khusaini I of the Ferghana-Tashkent maqoms, it is clear that there is a two-tone melodic system, both in the instrumental melody of Segokh and in Tasnifi Segokh Shashmaqom, and in parts of the Tani maqom of the Khorezm maqom segokh, it is clear that there are three-tone melodic systems. From the latest achievements of ethnomusicologists, it is known that such patterns of melodies with the main

<sup>2</sup> <https://cyberleninka.ru/article/n/ozbek-maqomi-tarixi-va-uning-rivojlanishi> Sh.Sh. Hasanboyeva

<sup>3</sup> [http://www.classicmusic.uz/maqomlar\\_tarixiga\\_doir.htm](http://www.classicmusic.uz/maqomlar_tarixiga_doir.htm)  
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sound are the first shoots of folk musical thinking.

Of course, no matter how many ancient musical monuments are found in the maqoms, it cannot be said that they will be “revived” and sung in the original holiday. Because the musical monuments “conserved” in maqoms, although they have retained their important traces, are shown in their highly developed state.

So, the ancient history of maqoms is actually not the history of maqoms in the truest sense of the word, but is more connected with the layers of ancient musical melodies, which are the origins of their origin. On the basis of these different musical patterns (that is, different styles of melodic forms), the history of classical music begins directly from the periods of formation of artistically integral musical systems.

Here are some details about when and what form the early maqom systems took: In this regard, attention is drawn to the creative heritage of the famous musician Borbad (died 627), who served at the Sasanian court (the era of King Khosrav Parviz - 590-628), especially the system "7 Khusravoni" attributed to him. Musicologists suggest that the "7 Khusravani" system was the basis for the emergence of later maqom systems or, in any case, a certain influence of this system on the formation of maqoms. But it should also be noted that no decision has been made on this issue. Experts emphasize that the emergence of healthy state systems is determined by factors such as a certain historical stage in the development of a professional musical layer (creativity, performance), as well as the availability of advanced music sciences, philosophy and mathematics, as well as the cultural environment of the city necessary for this.

In particular, the qualified instructions of the famous musicologist, doctor of art criticism Iskhak Radjabov deserve attention in this regard: “Maqoms were created at a time when people's understanding of music, musical and aesthetic views were perfect, people's consciousness and level were high... The formation of the maqom system is closely connected with the development of world science. Oriental musicologists have taught that music is related to medicine, philosophy, and mathematics”<sup>4</sup>. Professor Ravshan Yunusov said: "Eastern authority has old, rather complex philosophical, aesthetic, musical, theoretical and practical foundations".

It should be said that by the 9th century, the necessary factors for the emergence of maqom systems in the Eastern Muslim world were collected. After all, it was during these times that the exact sciences developed, as well as the great merits of our compatriot Abu Nasr Farabi (871-950) in musicology, the foundations of Eastern musical science were laid, professional musical practice rose to a new level, and religious and philosophical teachings began to spread. and looks. Under the influence of these direct and indirect factors, a system of twelve maqoms was created in the large (central) cities of the Middle East.

Thus, this classification of the system was first developed in the works of Safiuddin Urmavi (approximately 1230-1294) and Kutbiddin Shirozi (1236|37-1310) on the science of music, and in the following centuries, Abdulkadir Marogi (XIV), Abdurakhman Jami, Zainulobidin Husaini (XV), Najmiddin Kavkabi (XVI), Darvishali Changiy (XVI-XVII) creatively continued the research work of mentors, practitioners and scientific leaders.

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